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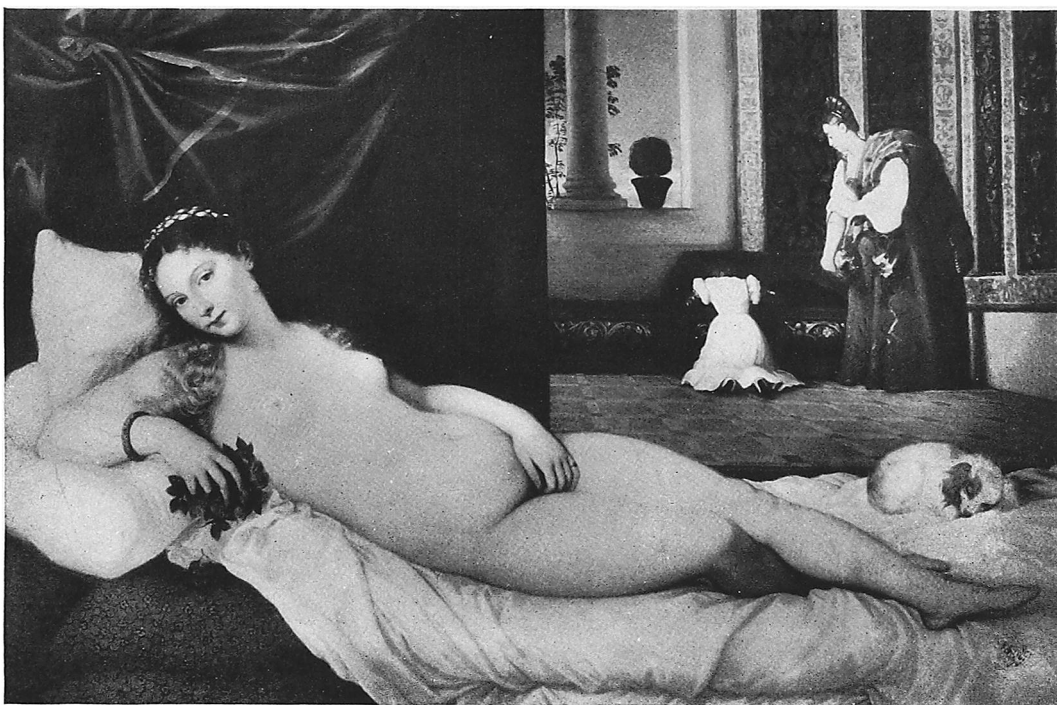
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LA VENERE DEL CAGNOLINO  
By TITIAN

[ORIGINAL]  
Uffizi Gallery Florence



LA VENERE DEL CAGNOLINO  
COPY By PROFESSOR GORDIGIANI

[COPY]  
LaGalerie Pisani Florence



VIRGIN AND CHILD [ORIGINAL]  
By FRA FILIPPO LIPPI  
Pitti Gallery Florence



VIRGIN AND CHILD [COPY]  
COPY MADE BY PROFESSOR A. GALEOTTI  
LaGalerie Pisani Florence

## A New Type of Museum

By CHARLES LOUIS BORGMEYER

LAST year coming north from Italy, I passed a day at Munich. Looking over a published list of museums, I found one that I had never visited; it was of a new type to me. Upon its walls were copies only, copies of the great masterpieces of painting, mostly after the world-famous works of the Italians. These copies were made by the greatest of the German living artists. At first the effect was confusing, for only a few days before, I had seen the originals hanging on the walls of museums, churches or convents in the South. Knowing the Germans I knew full well there was a purpose in this museum, probably an educational one.

Germany is system personified. There is hardly anything in the history of modern Germany that better illustrates what has been called "the wonderful might of thought" than the capacity it has developed

for organization, and an especially fine illustration of this may be found in its great and wonderful museums. The National and other museums are not merely collections of various donations gathered by rich, but not only wisely directed enthusiasts; but collections which have been the choice of a system, a system which appears to be the intellectual inheritance of the German nation, from her philosophers of the early nineteenth century. In Munich there exist some ten or more large museums where many original works of the greatest of the artists can always be seen; and still in the same town they have a museum devoted to copies of masterpieces. When Germany opens a museum for copies it is well for us to take notice, for the German system of education has many advantages over our own, and indeed over every known system. In many ways we ourselves are rapidly



LA VERGINE COL BAMBINO  
E COGLI ANGELI

By FRA FILIPPO LIPPI  
Uffizi Gallery Florence

[ORIGINAL]

adopting, with the modifications that our national habit of mind make inevitable, many German methods.

In puzzling over the "why" of this *Museum of Copies* I have stumbled upon this solution. At all of our best museums there are good collections of casts in plaster and bronze, copies and reproductions of the great masterpieces of sculpture. Long since, it has been conceded, that these have their proper place in the art education of our people—in our opinion, they are invaluable to our public. The educational value of collections of casts and reproductions has brought about the existence of such

wonderfully organized galleries as the Musée du Trocadero in Paris, the Musée du Cinquantenaire in Brussels, and the Augusteum, or Royal Museum of Casts at Dresden. If collections of casts of masterpieces of sculpture, are admittedly serviceable, why not collections of copies of the masterpieces of painting! It seems a happy idea.

While in Florence, I had been asked to visit a private gallery (La Gallerie Pisani) of several hundred copies that the late Comm. Luigi Pisani had collected, and which his heirs intended to sell. I did not go to the gallery, not being interested in copies; but this museum at Munich brought



LA VERGINE COL BAMBINO  
E COGLI ANGELI

COPY MADE By  
PROFESSOR A. GALEOTTI  
LaGalerie Pisani Florence

[COPY]



them back to my mind and I wrote Signor Tito Vianelli at Venice asking for photographs of a few of the pictures. He sent not only the photographs of the copies, but photographs of the originals, so that comparisons might be made. I found his notations so interesting that I am passing them on to the readers of the FINE ARTS JOURNAL, together with the illustrations of both originals and copies.

Fra Filippo Lippi, the Carmelite monk whose numerous love adventures are narrated by Vassari, is represented by two beautiful copies. One, a little smaller in size than the original, is from the *Virgin*

and Child, that hangs in the Pitti Gallery at Florence. The copy was made by Professor Galeotti, who worked for the Pisani Gallery many, many years. He used a tempera of his own invention of which he would never reveal the secret. This tempera produces the luminosity and freshness of the ancient tempera pictures, and is not affected by the action of light. It is protected by a varnish that also gives it consistency.

This original was painted by Lippi the year he was called to paint the frescoes in the choir of the Dome of the Prato. Probably the commission came from Leonardo Bartolini. There is a subtle smile on the



LA VERGINE COL BAMBINO [ORIGINAL]  
By ALESSANDRO FILIPEPI FIORENTINO BOTTICELLI  
Uffizi Gallery Florence



LA MADONNA DELLA SEGGIOLA [ORIGINAL]  
By RAPHAEL Pitti Gallery Florence

shrewd and intelligent face of the youthful and fresh Florentine woman whom he took as his model. The chubby child gracefully shows his mother the pomegranate seed he has taken from the open fruit that she holds in her hand. In the background are scenes from the Virgin's life, viz: the meeting of Joachim and Anne and the Virgin's Birth. They are represented like familiar scenes of the *quattrocento*. All the serene and joyous humanity that Lippi put into his sacred subject pictures is vividly present here.

The other is a copy in oil of the delightful picture, *La Vergine col Bambino e cogli Angeli*, in the Uffizi Gallery at Florence. A reliable tradition has it that the Madonna is the portrait of Lucrezia Butti, a young and pretty nun of the Convent of Saint Margherita of Prato, whom Lippi, although more than fifty years old, persuaded to leave the convent with him. The Bambino, according to the same tradition, is his son Filippino, who was born in 1457, and who later won a name in the art world for himself. In the Madonna and Bambino there is something so intimate and so full of love that it seems to give credit and strength to this tradition. The two cunning little angels take a lively part in the intimate scene. From the beautiful background perhaps a somewhat "styled" and fantastic *campagna toscana*, emanates a soft

harmony of green, azure and very pale rose.

With Sandro Botticelli, a pupil of Fra Filippo Lippi, we get away from and above the earth. If we do not actually rise as high as Paradise, as is the case with Fra Angelico, we certainly move in a high, ideal world. To understand this it is only necessary to see the *Magnificat*, the original of which is in the Uffizi. The exquisitely beautiful Madonna is pensive as if overcome by an undefinable sadness and disturbed by distant forebodings. The Bambino looks at his mother inquiringly and forgets the pomegranate that lies open in her hand. The surrounding angels, although they may remind one of some magnificent examples of the Florentine youths in the time of Botticelli, yet they have not the humanity and reality of Lippi's angels. Nor have they that something of Paradise which Fra Angelico imparted to his divine creations, and yet they convey the expression of lofty thoughts and of a life superior to ours. The copy is a little smaller than the original, but gives the same impression of high intellectuality of type and posture of its figures as does the original. It also reproduces the charming pose of the exquisite hands, as well as the glowing colors. This picture by Botticelli is a true feast for the eyes, owing to the sparkling tints of the drapery, the gildings of the ornaments and the freshness of the figures.



LA VERGINE COL BAMBINO [COPY]  
COPY MADE BY PROFESSOR A. GALEOTTI  
LaGalerie Pisani Florence

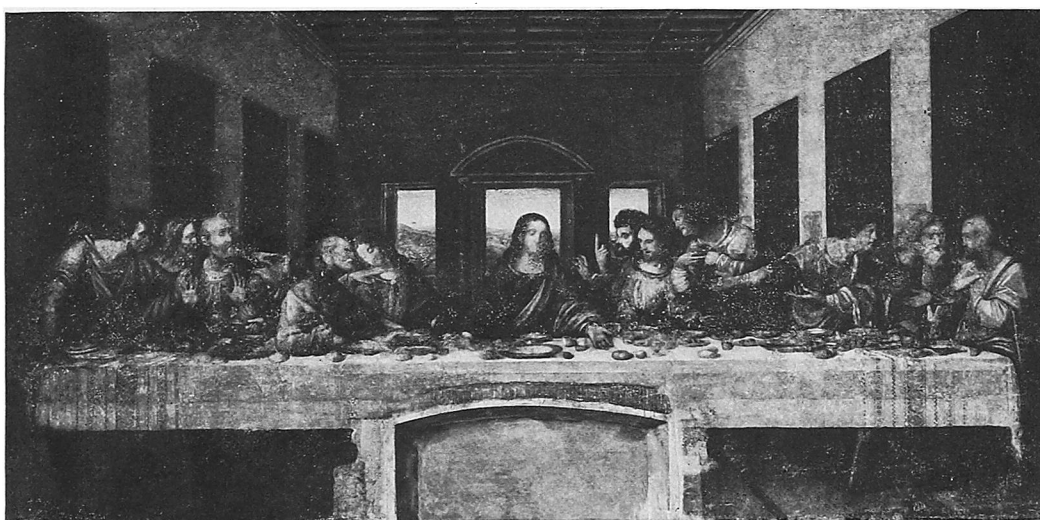


LA MADONNA DELLA SEGGIOLA [COPY]  
COPY MADE BY PROFESSOR A. GALEOTTI  
LaGalerie Pisani Florence



*L'ADORAZIONE DEI RE MAGI*  
By ALESSANDRO FILIPEPI FIORENTINO BOTTICELLI

[ORIGINAL]  
Uffizi Gallery Florence



*THE LORD'S SUPPER*  
By LEONARDO DA VINCI

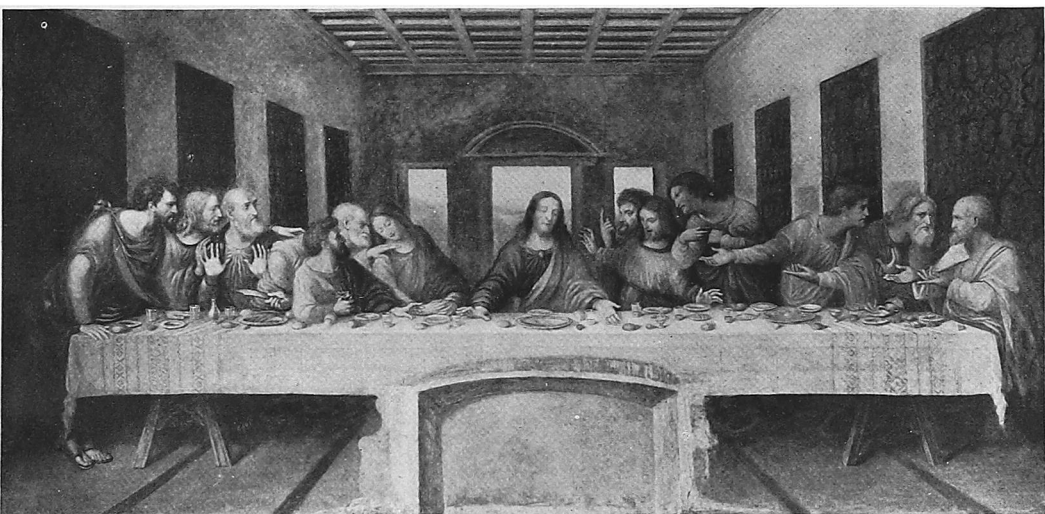
[ORIGINAL]  
Convent Maria delle Grazie Milan





L'ADORAZIONE DEI RE MAGI  
COPY MADE BY PROFESSOR SANTINI

[COPY]  
LaGalerie Pisani Florence



THE LORD'S SUPPER  
COPY MADE BY PROFESSOR SANTINI

[COPY]  
LaGalerie Pisani Florence



PALLADE COL CENTAURO  
By ALESSANDRO FILIPEPI  
FIORENTINO BOTTICELLI  
Pitti Gallery Florence

[ORIGINAL]

Prof. Santini, in a copy done in oil, reproduces the celebrated *Adorazione dei Magi*. This was painted by Botticelli for the Church of Santa Maria Novella at the request of Gaspare di Zanobi del Lama, and is now exhibited in the Uffizi. This work shows what an admirable portrait painter Botticelli was, for the numerous figures are likenesses.

Near the Holy Family, in the disguise of the three kings are three members of the Medici family, viz: Cosimo il Vecchio, the founder of Medici's political power, and his sons Pierro and Giovanni. Cosimo, wearing a black mantle intertwined with gold, humbly offers his present, and with a veiled hand delicately touches a foot of the Bam-

bino. Behind him are Pierro wearing a long, ermine lined mantle and Giovanni, wrapped in a white tunic decorated with gold. Near Giovanni stands Lorenzo il Magnifico, still quite young. His profile is expressive of intelligence and firm will. Behind Cosimo il Vecchio stands the handsome Giuliano, who is readily recognizable by the broad brimmed hat he wears. In the crowd there are other supposed portraits, those of Angelo Poliziano, the famous humanist and Greek and Latin poet, and of Luigi Pulci, author of the celebrated chivalry poem "Il Morgante Maggiore," but they cannot be readily or surely recognized. Gaspare di Zanobi del Lama, is represented in the old man who stands alone in

PALLADE COL CENTAUR  
 COPY MADE By  
 PROFESSOR A. GALEOTTI  
 LaGalerie Pisani Florence

[COPY]

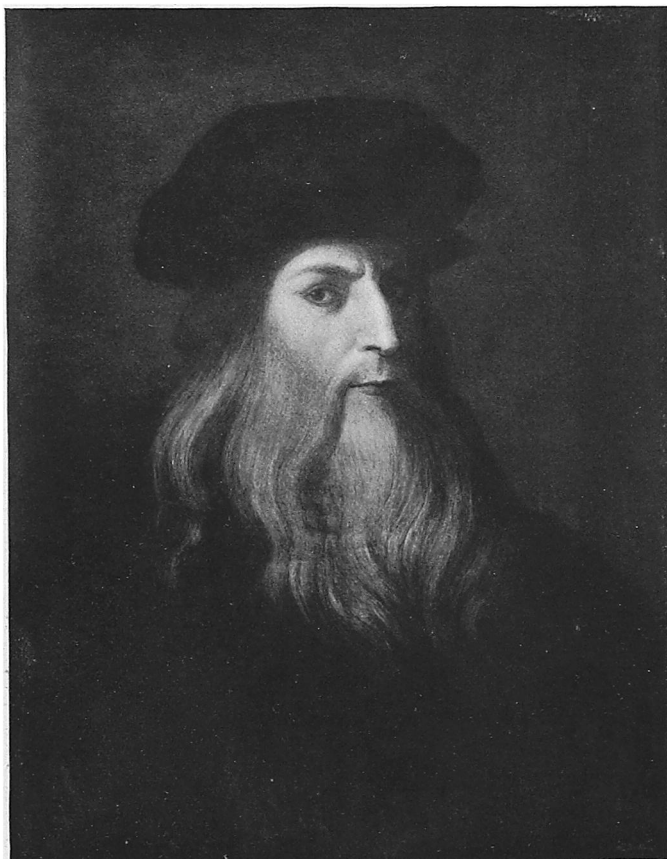


the topmost row of the right hand group, and looks toward the spectator, pointing at his own breast with his forefinger as if to indicate himself. The painter himself is readily recognizable in the handsome young man, who from the right hand corner of the picture looks at the spectator. He has an amiable and intelligent countenance, a strongly built body enveloped in a long and ample orange cloak.

Giorgio Vassari says that the feeling of adoration about this picture is indicated by the first old man's manner of kissing our Lord's foot. He is overcome by tenderness and plainly shows that he has reached the object of his very long journey. This king is actually the portrait of Cosimo il Vec-

chio, the most life-like and natural portrait of all that can be found at the present day. The second King is a portrait of Guiliano de Medici, father of Pope Clemens the VII. He devoutly pays his homage and offers his tribute to the child. (Vassari is perhaps exchanging Pierro, Guiliano's father with Guiliano himself). The third King who, kneeling like the other two, appears to adore the Child, to thank him and to confess him as the true Messiah, is Giovanni, Cosimo's son. One cannot describe the beauty displayed in the heads in this picture. Some are seen in full, some in half and some in three-quarter face. There is a variety of postures in these old and young people, a personality that displays a painter's mastery of his own





SELF PORTRAIT  
[LEONARDO DA VINCI]  
By LEONARDO DA VINCI  
Uffizi Gallery Florence

[ORIGINAL]

art. He distinguishes the retinues of the three kings in such a manner that one can tell which belongs to the one and which to the other. It is a most admirable work and has been brought to so great a perfection, whether one considers coloring or design or composition, that all artists of today are struck with wonder.

Sandro Botticelli in his works often made allusions to events connected with the Medici family, and so it happened that for a long time, this picture was presumed to have been made on the occasion of the Congiuro dé Pazzi; this, however, is not accurate. It is positive, though, that it was in connection with events relating to the Medici family, that he painted his *Primavera* of the Acaademia, his *Birth of Venus*, of the Uffizi, and his *Pallade col Centauro*.

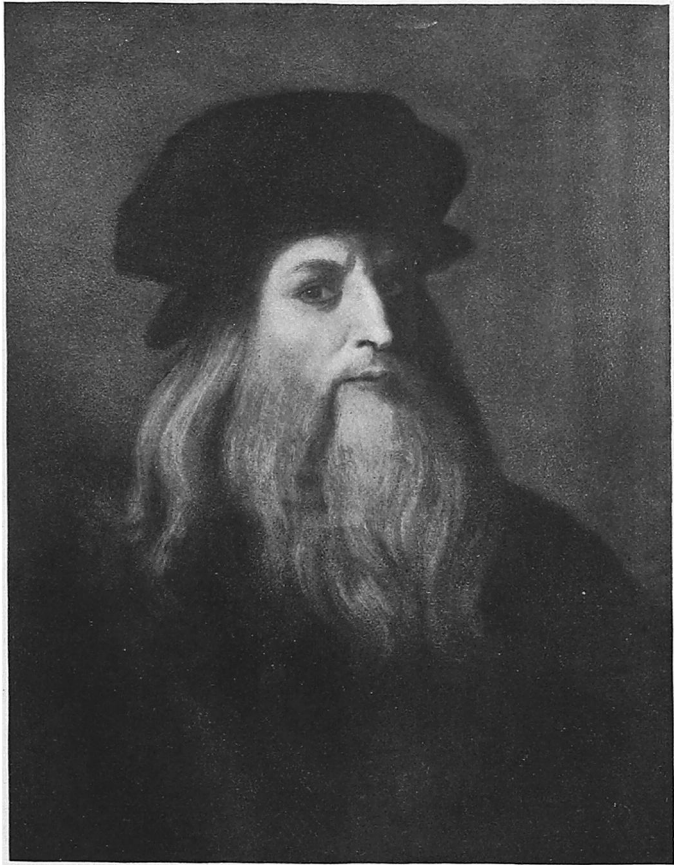
This last picture was lost for several centuries, but was happily discovered a few years ago in the Pitti Palace, and is now exhibited there.

In this suggestive work, Sandro Botticelli intended to make an allegory of the return of Lorenzo il Magnifico from Naples, where he had bravely gone to place himself in the hands of the king, his enemy, being determined either to obtain peace for his own city, or suffer a lifelong imprisonment if not actual death. It is pleasant to relate that he returned with peace and with his old enemy's favor. In Pallas the painter represented the genius of Lorenzo who, by conquering in the Centaur the spirit of disorder and violence, opens to the nations an era of peace and prosperity made fruitful by studies, arts and commerce. Pallas' tunic

SELF PORTRAIT OF  
LEONARDO DA VINCI

COPY MADE By  
PROFESSOR A. GALEOTTI  
LaGalerie Pisani Florence

[COPY]



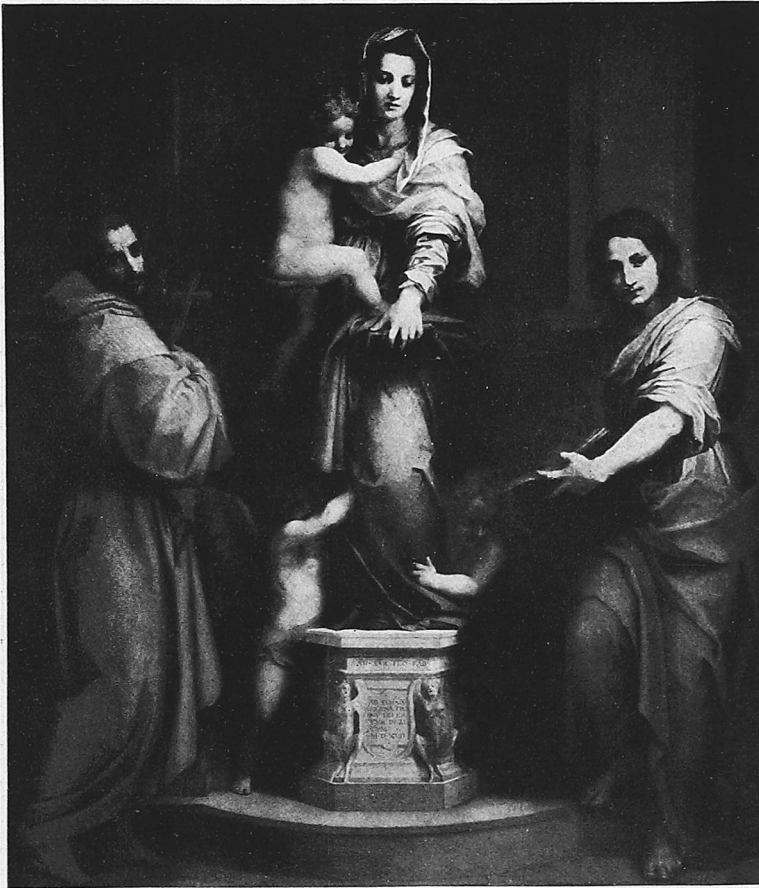
is adorned with the three Medicean rings; in the background sails a ship, perhaps the one that carried Lorenzo il Magnifico home in his triumph.

Lorenzo di Credi, a pupil of Verrocchio and a friend of Leonardo da Vinci, comes nearer Botticelli in his *Venere Nuda* of the Uffizi, than in his paintings of sacred subjects.

Prof. Enrico Ridolfi, former director of the Uffizi, comparing this *Venere* with the *Venere* by Botticelli in the Imperial Museum of Berlin, thought that the Medici put the two artists to competition, and that Botticelli won the competition; although the attitude of the Florence and Berlin Venus are nearly the same as that in *Nascita di Venere* and although Lorenzo di Credi's Venus, was formerly in the Medici Villa of

Cafaggiolo nel Mugello, Prof. Rodolfi's assumption has not been accepted.

The Tuscan School of The Quattrocento, is represented by copies from Fra Giovanni Angelico and his pupil Benozzo Gozzoli; and by two by Leonardo da Vinci, who opened quite a new path. They are the *Self Portrait* of the Uffizi, and the famous *Cenacolo* of Santa Maria delle Grazie in Milan. The self-portrait shows us Leonardo as an old man, like the Windsor drawing; but the handsome face still preserves its purity and nobility of outlines, the eyes their vivacity and brightness. With his heavy beard, and large hat, Leonardo almost looks like the Magician whom he was thought to be by the people when they saw him absorbed in his thoughts. This intense absorption occurred anywhere; in his own



LA MADONNA  
DELLE ARPIE

By ANDREA  
DEL SARTO  
Uffizi Gallery Florence

[ORIGINAL]

room, in the country, or even in the crowded streets of the city. About the authenticity of this wonderful portrait, near which Leonardo's *Gioconda* was exhibited for a few days in December last, some doubts have been raised. It has been observed that it is not in the great artist's well known manner. Some have concluded that it may not be a self-portrait in Leonardo's own hand, but either a copy—possibly a Flemish copy—of a lost self-portrait; or a portrait made by some other painter. If either of these two assumptions were accepted, the importance of the work itself would be none the less. Prof. Galeotti's copy is an admirable one; it gives every smallest detail of the beard, of the flashing of the eyes, and the very thrill of the nostrils.

There is also a copy of the *Cenacolo Vinciano*, a masterpiece that has gone on decaying from century to century, and is perhaps destined to disappear entirely notwithstanding the restoration carried out by Prof. Luigi Cavenaghi of Milan. The Pisani copy of this fresco was made prior to this restoration, so besides being a valuable work of art, it is also a precious document. I again quote Vassari's description

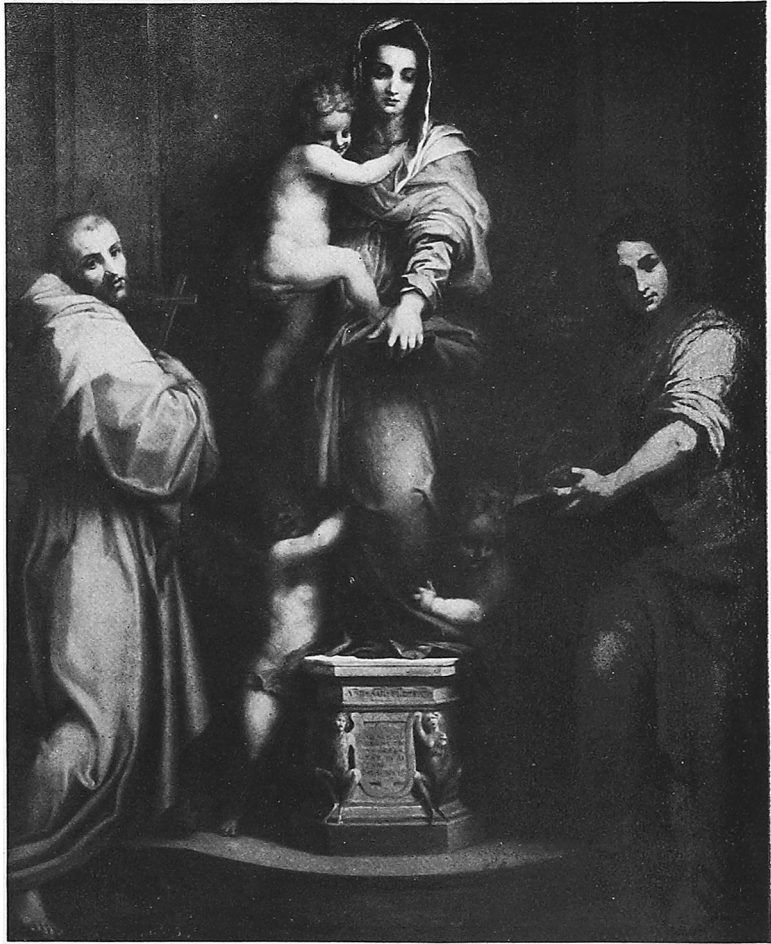
"The work has always been held in great veneration by the Milanese, and by foreigners too. Leonardo imagined in his own mind and successfully expressed in his painting the suspicion that had taken hold of the Apostle's mind. He shows their wish to know who was betraying their Master. In the countenance of all of them.

LA MADONNA  
DELLE ARPIE

COPY MADE BY  
PROFESSOR  
ESTIENNE

LaGalerie  
Pisani Florence

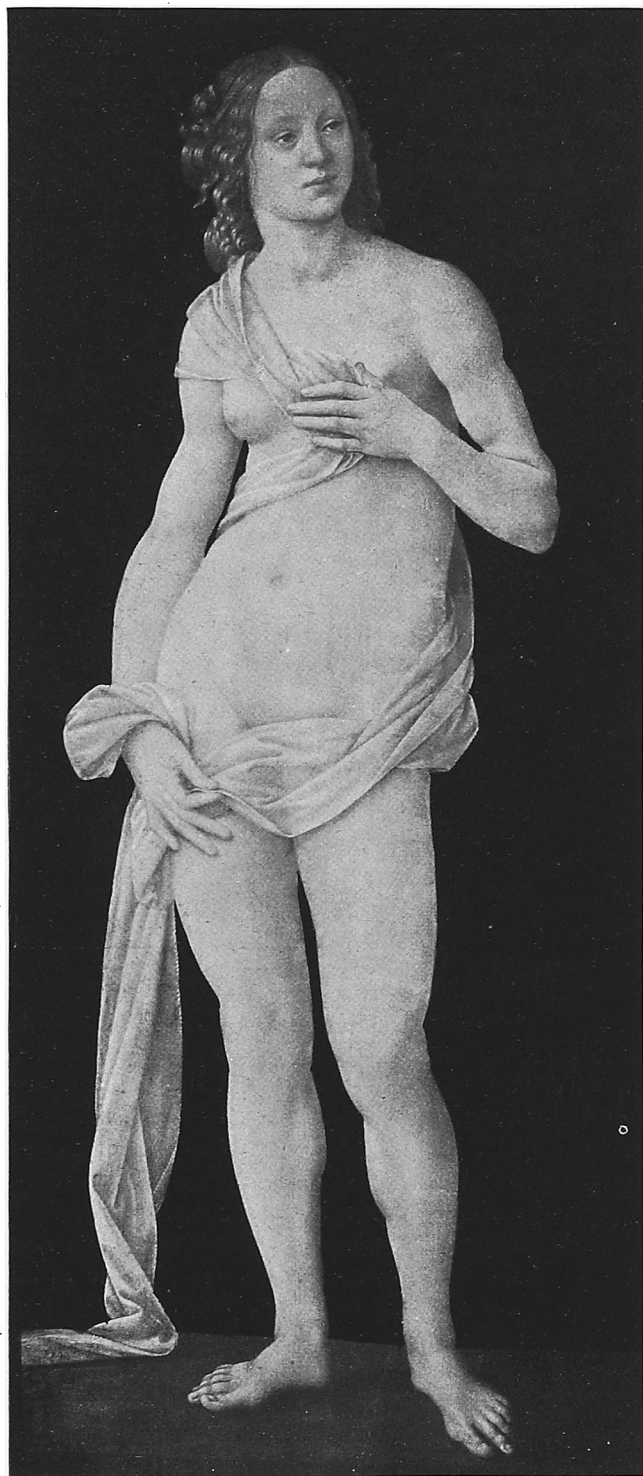
[COPY]



one sees their love, fear and anger and their regret not to be able to understand Jesus' mind. These feelings on the other hand, are not less admirably expressed than Judas' hatred and treason. Apart from this, every smallest detail bears witness to an incredible accuracy; in the table cloth for instance, the tissue is so well imitated that actual cloth does not look more natural.

It is well known with what eagerness the artist worked at this unhappy masterpiece. Were this not told by his biographers, it would be sufficiently shown by the numerous drawings in which Leonardo studied the composition for a long time and then carefully studied every figure and every detail. Even when attending to other work,

in those years from 1495 to 1497 when he was mainly engaged on this fresco, he always had it on his mind. Bandello, a famous Italian novelist of that time, narrates that he saw Leonardo mount the scaffolding before his fresco at sunrise, and remain there working till sunset, forgetful of rest and food. At other times, Bandello saw him leave the Corte Vecchia at noon in midsummer, go with a quick pace to the Convento delle Grazie, mount the scaffolding and there give some figure a touch or two with the brush and leave again. While away from his work and thinking of it, the solution of some problem that perhaps had long worried him, suddenly flashed upon his mind and nature revealed to him one

**VENUS**

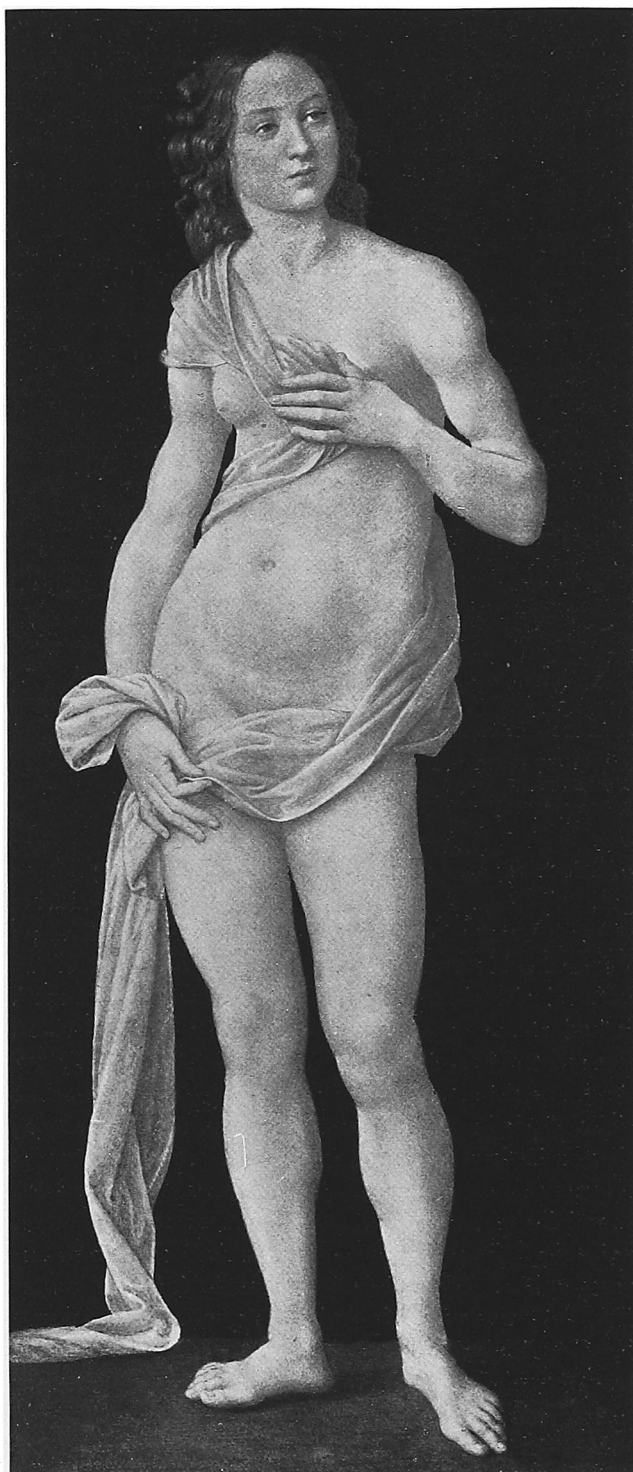
By **LORENZO DI CREDI**  
Uffizi Gallery Florence

[ORIGINAL]

VENUS

COPY MADE BY  
PROFESSOR A. GALEOTTI  
LaGalerie Pisani Florence

[COPY]





LA VERGINE COL FIGLIO—OR THE MADONNA DI SANT' ANTONIO [ORIGINAL]  
By TITIAN Uffizi Gallery Florence

of those mysteries he was eagerly investigating."

With Leonardo and Fra Bartolomeo della Porta the Florentine School began to cultivate coloring, in addition to design in which it had already attained excellence. One of the most delicate and skillful colorists was Andrea del Sarto. His celebrated *Madonna delle Arpie* in the Uffizi has been copied by Signor Estienne, who has well rendered the intense coloring, the wonderful chiaroscuro, the delicate gradations which causes this painting to be justly considered as Andrea's masterpiece. The original was made for a Franciscan convent; later it was purchased by Grandduke Ferdinando de Medici and transferred first to Palazzo Pitti, and then to Galleria degli Uffizi.

Vassari falls into rapture over this Madonna. "*The Child*, most beautifully and most tenderly clasps her with his arms. One plainly sees the meekness and the sim-

plicity that were in that sainted man, San Giovanni. He is represented in a very beautiful posture in the act of writing his Gospel. The soft and warm flesh of the Putti at the Virgin's feet is caressed by light. The divine Child deliciously clings to the Mother's neck. He is worthy of Correggio in freshness and beauty."

The Pisani Gallery also possesses some very good and accurate copies from other artists of this period of the Florentine School, viz: from Albertinelli, the companion of Fra Bartolomeo della Porta, from Pontorno and Rosso, and from Bronzino deservedly famous for his portraits. It also possesses some copies of the seventeenth century painters, who, though less celebrated and less known than the Bolognese and Roman painters, yet have left works that are exquisite for their decorative character and color qualities. There are copies from Dolci and Volterrano, and others





LA VERGINE COL FIGLIO  
COPY MADE BY PROFESSOR GORDIGIANI

[COPY]  
LaGalerie Pisani Florence

from Mastinelli representing the eighteenth century.

The Venetian School is largely represented in the Pisani Gallery by a collection of copies from Giovanni Bellini to Giorgione, from Tiziano to Palma il Vecchio, and from Paolo Veronese to Tiepolo. First, however, we will stop a moment to admire a jewel originating from one of the greatest artists of Northern Italy, Andrea Montegna.

The jewel we allude to is the *San Giorgio* in the Academy at Venice. It is a small picture, scarcely more than 24x12 inches. The holy Knight is tightly clad in armor. He still clasps in his hand the broken spear, part of which sticks in the wide open throat of the monster that lies dead at his feet. His youthful head is covered with curly hair, upon his face rests a pleasant smile. A hillock rises in the distance, with a winding road up its slope and with a fortified town

on its top. It is a vision of quiet and peace, in contrast with the terror of the struggle that has just ended. A still greater contrast is offered by the fruit festoon, gracefully hanging over the Saint's head. In this, Montegna shows himself as an artist of great decorative skill.

Photographs of two celebrated works from the Uffizi, the *Madonna di Sant Antonio* and *La Venere del Cagnolino* by Titian are included among those Signor Vianelli sent me.

The *Madonna di Sant Antonio* is a juvenile work of Titian, having been painted when he was only twenty-eight years old, but how much perfection there is in it: The painter already shows himself as an innovator in composition (having removed the Virgin from the center of the picture), and also most skilled in chiaroscuro.

Cavalcaselle and Crowe say of this picture: "Nothing had been produced by Titian



EZEKIEL'S VISION

By RAPHAEL

Pitti Gallery Florence

[ORIGINAL]

that could be compared with this work as to sweetness of tones, frankness of modeling, or accurate study from nature. Here is all the mellowness and all the finish which taken together point to the relation in which Titian stands to Palma, along with a more solid *impasto*, a more artful introduction of *mezze tinte*, a use of transparent veilings, and a *chiaroscuro* that are indicative of an advanced study of color combinations and of the effects produced by the contrasts of light and shade. The atmosphere of the foreground extends to a delicious corner of landscape that far, far away ends in a wood. The Virgin, the likeness between her and the Bambino, the latter's tender age as compared with San Giovanni, St. Antonio's

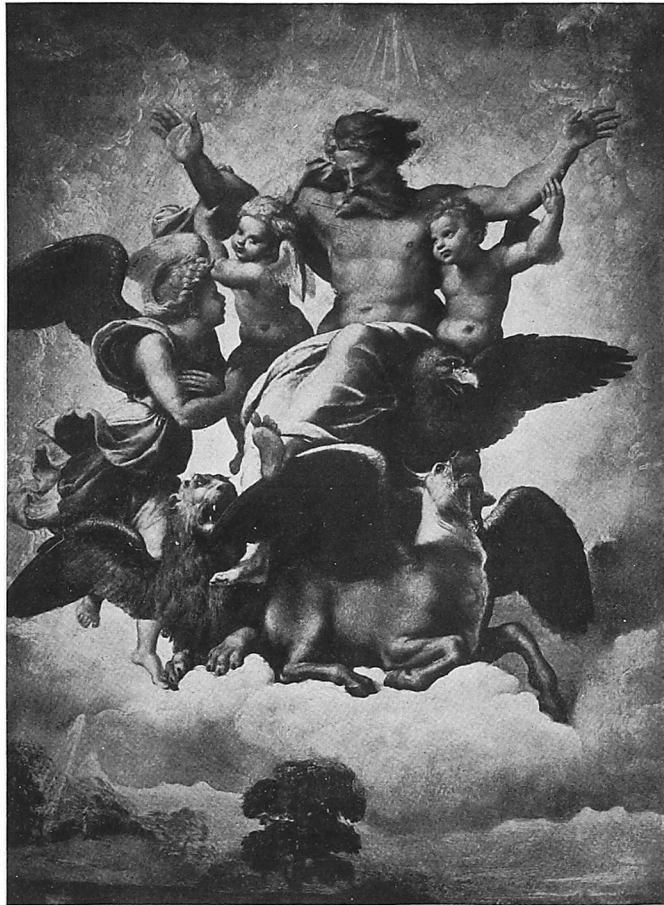
venerable white hair, all are painted with such a mastery that one is struck by the rapidity of the transition from the measured manner of the quattrocento, to the bolder and more natural one of the cinquecento."

The copy of the *Venere col Cagnolino* is by Michele Gordigiani. Titian painted this in 1587 for Francesco Maria Duca d'Urbino, from whose house it passed into that of the Medici's on the marriage of Vittoria della Rovere with Grandduke Ferdinand the Second, and has now been for centuries one of the greatest pleasures of the Tribuna of the Uffizi. Such is the fame of this masterpiece, that even in old times most accurate copies were made by famous painters and

## EZEKIEL'S VISION

COPY MADE BY  
PROFESSOR A. GALEOTTI  
LaGalerie Pisani Florence

[COPY!]



some of these still exist in England and other foreign countries, or are kept in the Galleria Uffizi itself.

The other schools of Northern Italy, are represented in the Pisani Gallery by copies from Luini, Sodoma and Correggio, and from Domenichino, Guercino, Reni and Cignoni, also the schools of central Italy by copies from Perugino and Raphael's own pupils, Giulio Romano and Innocenzo da Imola.

The *Madonna della Seggiola* is too well known and has been too well written about by ancient and modern writers, to permit of a description here. Not even a poet could give an adequate idea of this masterpiece. How could one describe its pictorial beau-

ties, the loveliness of its color gradations, and the delicacy of its tones? The *Madonna della Seggiola* was painted by Raphael in Rome in 1515. From Rome it was carried to Florence where it has remained since 1589, first in the Tribuna of the Uffizi and then in the Pitti Gallery.

Raphael's other picture, the *Visione di Ezechiello* was painted for Count Eccolani of Bologna for the sum of 8 *scudi d'oro* but after arranging its composition and design, he seems to have left it for Giulio Romano to finish. The painting has some of the iridescences that are peculiar to this principal and most illustrious among Raphael's pupils, but the dramatic and terrifying composition is worthy of the master.



A HUNTER

By G. METSU

Uffizi Gallery Florence

[ORIGINAL]

In just such a manner must God have appeared to Ezekial, whom Raphael represents in the left hand corner as nearly prostrated by the lightning like rays of light.

Signor Vianelli speaks of copies of several masterpieces outside of the Italian schools, Murillo, Velasquez, Van Dyke, Rubens, Duerer, Holbein and Rembrandt. but sends photographs of but two. They are of delightful little pictures by Metsu, the *Cacciatore* (The Hunter) and the *Accordatrice* in the Uffizi.

Such a collection of characteristic works by the old masters chiefly of the fifteenth and sixteenth centuries must be of real value to the student. They would be of great profit to the museum visitor. The originals are all in public museums abroad

and are therefore unavailable—but these thus gathered could form the nucleus of a museum, and would do for the untraveled student and amateur of painting much that the collections of casts does for the student of classical art, of the Renaissance and more modern times.

Collections covering antiquity, the Middle Ages and successive periods down to the end of the last century, might be included in one and thus provide for us all the so-called text books, dictionaries and grammars of art. All who study in our schools, and are instructed in grammar can not be brought up to the appreciation of poetry. Would it not be possible to look upon such a collection of reproduction in the same light—that of its educational value?

A HUNTER

COPY MADE BY

PROFESSOR SANTINI

LaGalerie Pisani Florence

[COPY]





A DOMESTIC SCENE  
By G. METSU

[ORIGINAL]  
Uffizi Gallery Florence



A DOMESTIC SCENE  
COPY MADE By PROFESSOR SANTINI

[COPY]  
LaGalerie Pisani Florence





SAINT GEORGE [ORIGINAL]  
 By ANDREA MANTEGNA  
 Accademia di Belle Arti Venice



SAINT GEORGE [COPY]  
 COPY MADE By PROFESSOR ATTILIO  
 FORMILLI LaGalerie Pisani Florence